THE TOLEDO MUSEUM OF ART

MUSEUM NEWS

SUMMER 1966

THE TOLEDO MUSEUM OF ART
Founded by Edward Drummond Libbey

Museum News

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Editor / Otto Wittmann
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(cover)
Manuscript leaf (fragment),
Biblia latina, English,
late 12th century.
Vellum. $5^{3}/_{8}$ x $5^{1}/_{4}$ inches.
(26.111).
Unless otherwise noted
in the text, all objects are
Museum purchases.

THE GEORGE W. STEVENS GALLERY

The collection of books and manuscripts in the George W. Stevens Gallery is an unusual one. From it we can learn much about one of man's most significant accomplishments, the written and printed word. The rare books, inscriptions and handwritten manuscripts in the Stevens collection trace this fascinating history from the ancient invention of cunieform and hieroglyphic writing to the modern production of finely illustrated books.

The man whose knowledge and interest originated this collection was George W. Stevens, the first director of the Toledo Museum of Art. Mr. Stevens, who had so much to do with establishing the educational role of the Museum in the community, began early in his career to acquire the books and manuscripts which form the nucleus of this collection. Since then, the gallery's holdings have continued to expand. In purpose and philosophy the collection remains as George Stevens conceived it.

During 1966, the Museum's 65th anniversary year, we are also celebrating the 100th anniversary of the birth of George W. Stevens to whom this gallery and its collections stand as a permanent memorial.

Otto Wittmann, Director

Books & Manuscripts

Man's records of thoughts and deeds exist in many forms. From the remote past are preserved drawings on the walls of caves which demonstrate civilization's first efforts to make ideas visible in lasting form. From this simple beginning arose one of man's greatest achievements—the written and printed word.

Books—a vital part of today's communication, education, and leisurely life—are too often taken for granted. Their mass production and widespread availability made possible by mechanized printing was preceded by a long tradition of making books by hand. In ancient times the scribes who recorded texts on clay, papyrus leaves, and stone were members of a small distinguished class of people who alone were able to read and write. The wealthiest of households took pride in their vast libraries containing papyrus rolls of the writings of ancient authors and philosophers such as Horace, Cicero, and Plato.

During the Middle Ages writing and reading expanded as a result of the widespread influence of the church and its emphasis on education. In this era books consisted of pages made out of vellum or parchment and were produced by monks in the strict atmosphere of the monastic scriptoria. Ownership of these handwritten books, most of which were religious in nature, continued to be limited. Extensive libraries were symbols of education, wealth, and social or religious position. The greater demand for books which resulted from the spread of knowledge was answered by the secular scribe who produced books having secular as well as religious subject matter. The need for books had increased even more by the time of the invention of moveable-type printing and has continued to mount ever since. Available to everyone today is a wide range of books—from the cheaply printed paperback book to those skillfully designed and produced by artists and craftsmen.

In its printed form, the book's history in the Western world is only a little over 500 years old. But before even the simplest beginnings of printing there necessarily occurred the slow but progressive sophistication of a suitable system of writing, a development which triumphed in the invention of the alphabet by the Phoenicians.

Man's earliest means of writing were devised in answer to his desire for accuracy in recording and precision in the transmission of knowledge through time. Cunieform is an ancient system of writing whose invention in the 4th millenium B. C. is credited to the Sumerians. As illustrated on the *Nebuchadnezzar Cylinder,* it is characterized by wedge-shaped marks made in soft clay which was subsequently dried and baked in the sun. Like other ancient systems of writing, cunieform passed through three stages of development: the pictographic stage (in which each mark represents the object pictured), the ideographic stage (in which a character could symbolize not only an object, but also an idea), and finally the phonographic stage (in which a combination of sounds, or a syllable, is represented by a single mark). Because the interpretation of each symbol had to be determined by the context in which it was used, cunieform writing could be deciphered only by a very learned class of scribes. Its development ended in 539 B. C. when Cyrus captured Babylon.

Cylinder of Nebuchadnezzar
(King of Babylon 604-561 B.C.)
Assyrian, ca. 600 B.C.
Clay. Ht. 8 1/2 inches
Gift of Lewis R. Schenck
and others (15.51).

The almost equally ancient system of Egyptian writing, called hieroglyphics, is perhaps the most beautiful of all. Like cunieform, hieroglyphics went through the three stages of development, but progressed one step further to the point where a symbol could represent a *single* sound, instead of a syllable made up of more than one sound. Because hieroglyphic writing was slow and difficult to execute, its use was limited to royal or religious purposes. Other methods of writing, simpler and more easily performed, answered more general writing needs. Thus Egyptian hieroglyphics, demonstrated here by this colorful inscription, contained the essential idea of a phonographic system of characters each of which represents a single sound. But because hieroglyphic symbols retained their pictographic and ideographic meanings as well, it never achieved the simplicity of the Phoenician alphabet which is based on sound alone.

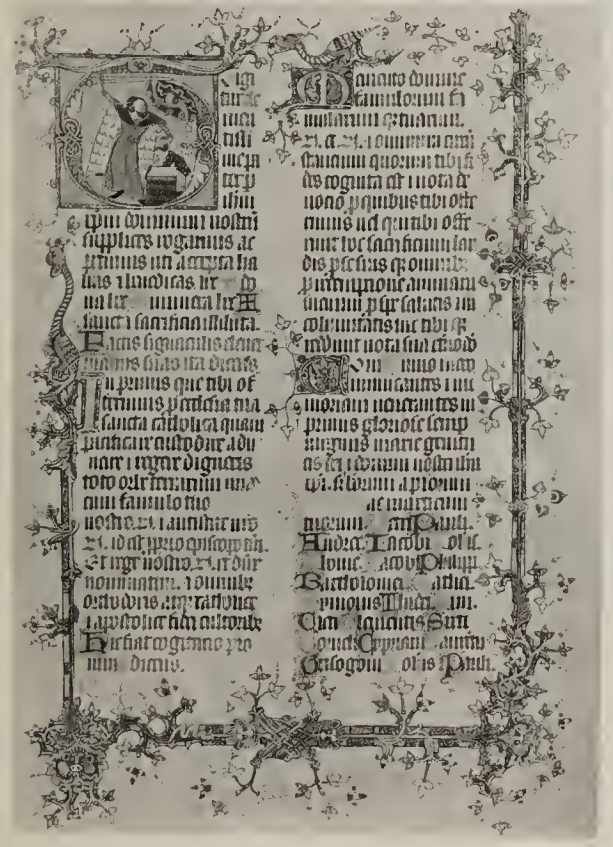
Stele, Egyptian (Sakkara),
VI Dynasty (2420-2270 B.C.).
Stuccoed limestone. 29½ x 36 inches.
Gift of Edward Drummond Libbey
(47.61).

Although there are many theories concerning the origin of the Phoenician alphabet, it is certain that the Greeks were the first to adopt this alphabet outside Phoenicia in about 900 B. C. Adding precision and clarity, the Greeks introduced vowels to the otherwise purely consonantal alphabet of the Phoenicians. The papyrus fragment pictured here demonstrates the Greek alphabet informally written. Thereafter, the alphabet was transported to the Greeks colonized in Southern Italy who, together with the Etruscans, passed it on to the Romans. After making certain modifications, the Romans produced by the 1st century B. C. the alphabet which we use today.

Papyrus leaf (fragment),
Egyptian (Oxyrhynchus),
3rd century A.D.
Papyrus. 25$^{3}/_{4}$ x 12$^{1}/_{2}$ inches.
Plato text.
Gift of Edward Drummond Libbey
(15.38).

From the decline of the Roman Empire in the 5th century throughout the Middle Ages the nations of Western Europe developed many styles of writing. Gothic script, for example, was used in the countries of northern Europe from the 12th century. The angular letters of this hand are characterized by a strong vertical stress and compressed placement on the page. It is illustrated here by a 14th century English manuscript.

The first illustration of texts was done by the Egyptians, but not before the Middle Ages did it reach the heights which makes this period of bookmaking the most sumptuous of all. The decoration of medieval manuscripts is many times purely calligraphic, such as the large initial which appears on the German manuscript dating about 1450. Initials are often illuminated, or ornamented with colors and gold leaf, such as the large letter "M" on the antiphonal page shown here. Other times an initial will serve as a "stage" for a miniature; the letter "T", for example, in the English manuscript provides a niche through which Abraham's Sacrifice of Isaac is seen. But perhaps the most creative portion of a manuscript is the border which serves as a frame for the text. In such marginal areas the artist, free from iconographic tradition, could explore his own imagination. The examples shown here demonstrate on the one hand the fanciful border, filled with imaginary beasts and foliate forms and in contrast to it, the later, more naturalistic border which seems alive with real flowers and insects.



Manuscript leaf,
Antiphonary,
Italian, 15th century.
Vellum. 24½ x 16⅝ inches.
(50.263).

(left)
Manuscript leaf, Missal,
English, early 14th century.
Vellum. 16 x 11 inches.
(23.3204).

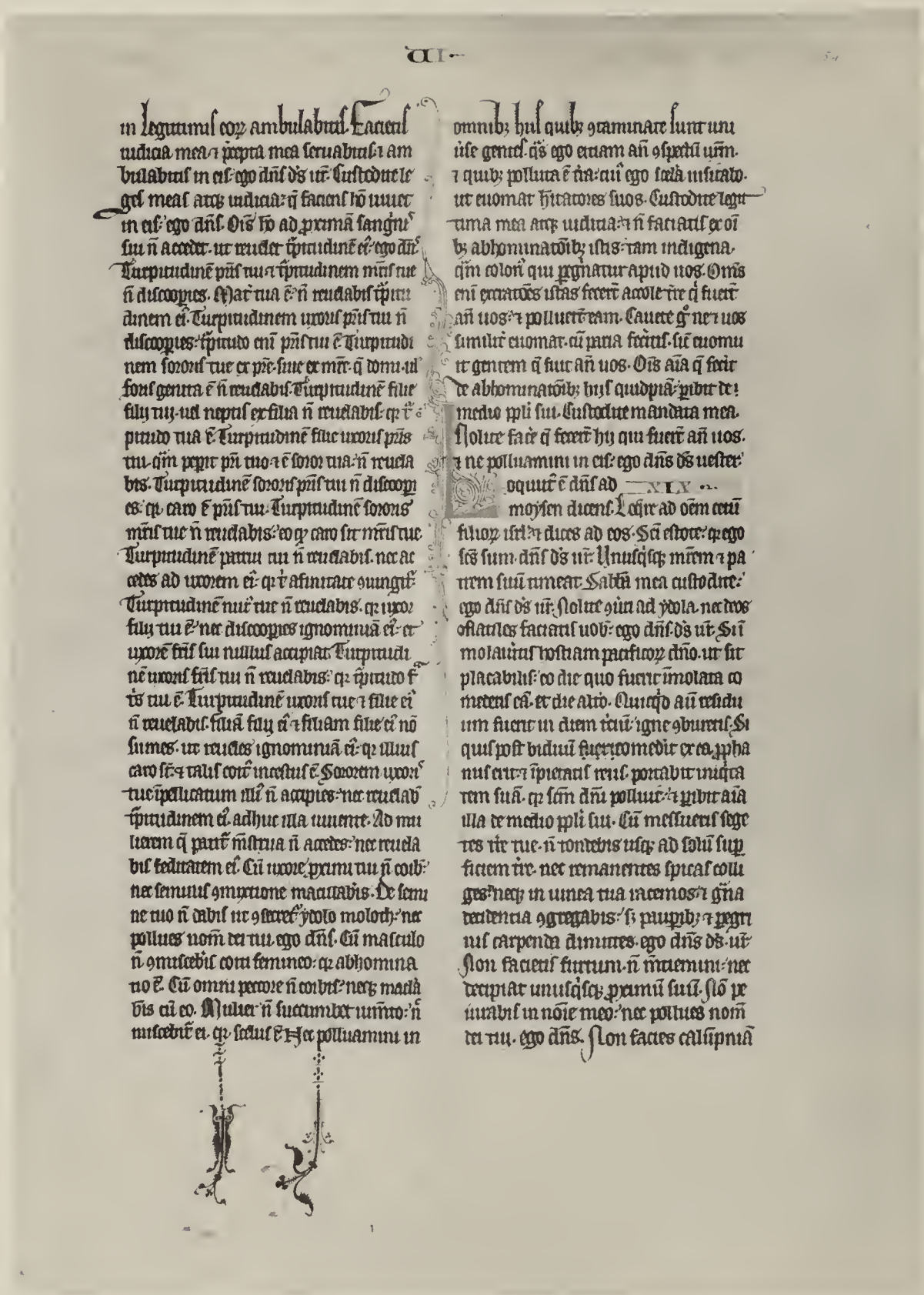
More common in Italy was the humanistic hand whose rounder and more spaciously placed letters can be traced back to the ancient Roman alphabet. With the spread of Italian culture in the 15th century, this writing style appeared north of the Alps as well, such as in the French *Book of Hours* pictured here. Contemporary fashions in Italian architecture are evidenced also in this manuscript.

Book of Hours
(for the use of Rome),
French, ca. 1500.
Manuscript book on vellum.
5 3/16 x 3 7/16 inches (leaf size).
(55.28).

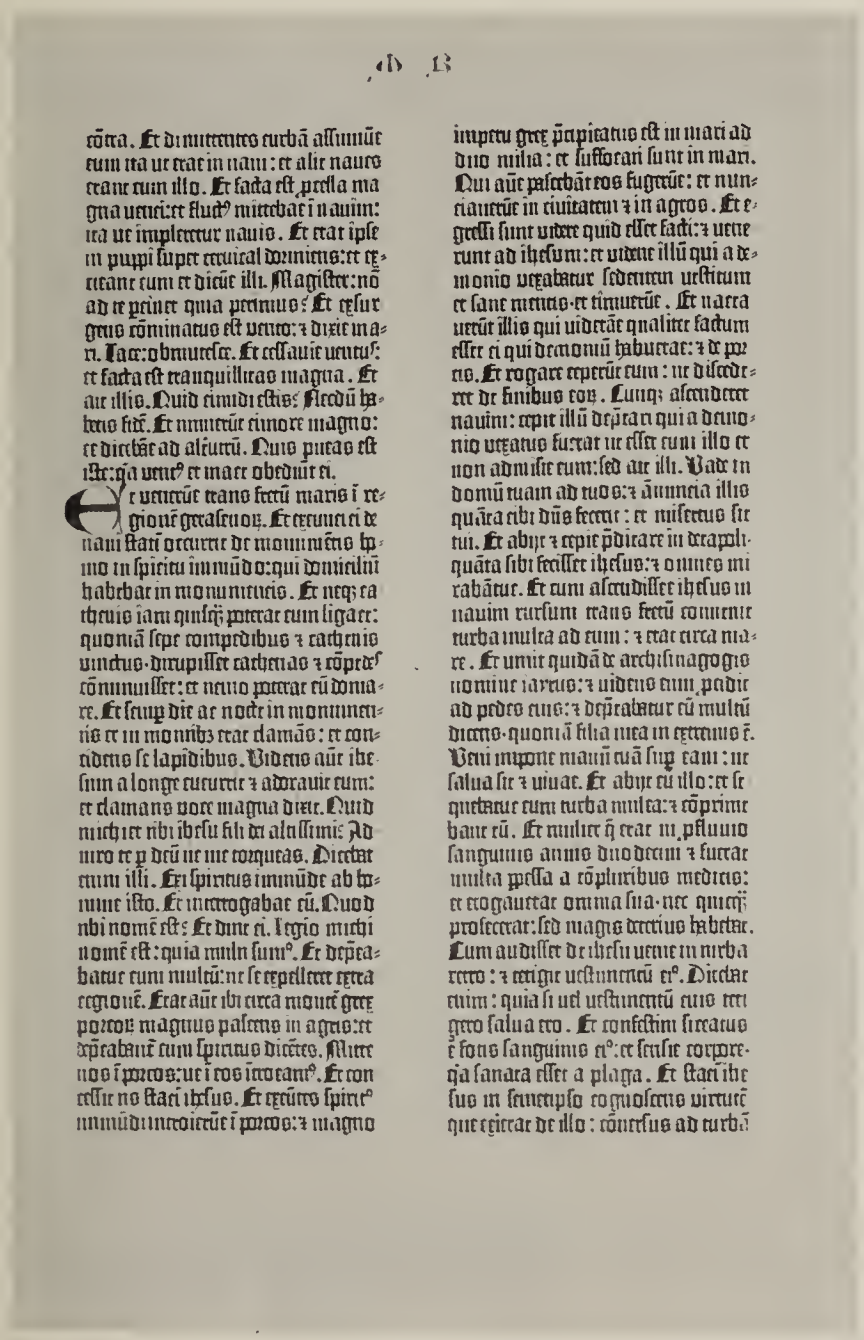
Printing in Europe begins with the appearance of the block book, probably early in the 15th century. Serving as a means of popularizing Biblical teachings, block books were heavily illustrated, providing for those unable to read visual representations of the accompanying scriptures. Each page was printed from a single block of wood into which both picture and text were cut. Many, such as this leaf from an *Apocalypse*, were thereafter colored by hand.

Block book leaf, Apocalypse,
German, ca. 1450.
Wood block, hand colored.
$10^{7}/_{8}$ x $8^{1}/_{4}$ inches.
Frederick B. Shoemaker Fund
Purchase (40.38).

Manuscript leaf, Bible,
German, ca. 1450.
Vellum. 17½ x 12½ inches.
Museum Purchase (23.14).



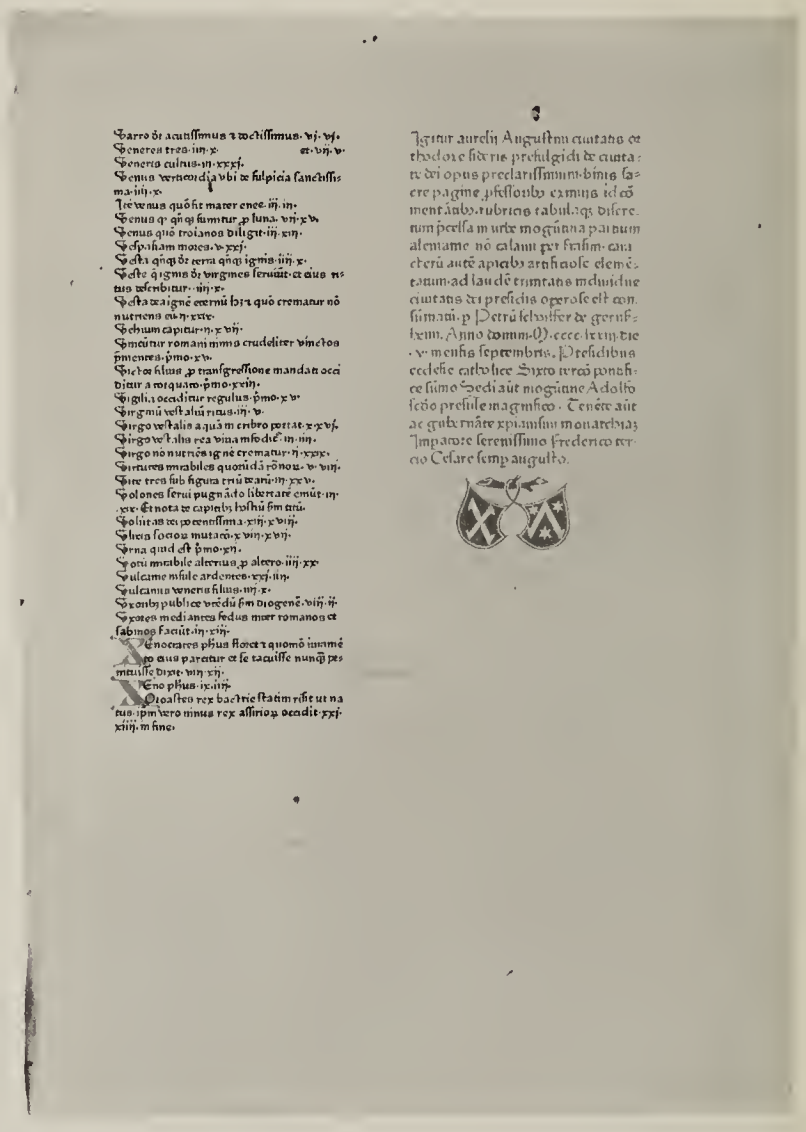
Making possible the mechanical production of identical pages, printing with moveable type was introduced into Western Europe about 1450. Its invention is credited to Johann Gutenberg (ca. 1394-1468), whose press in Mainz, Germany, produced the famous forty-two line Bible, known as *The Gutenberg Bible*. In both the arrangement of the page in two long columns of text and in the Gothic design of the type, Gutenberg imitated contemporary handwritten manuscripts, such as the one illustrated here. Certain parts of each page, including the red initial letters at the beginning of each section, continued to be painted by hand.



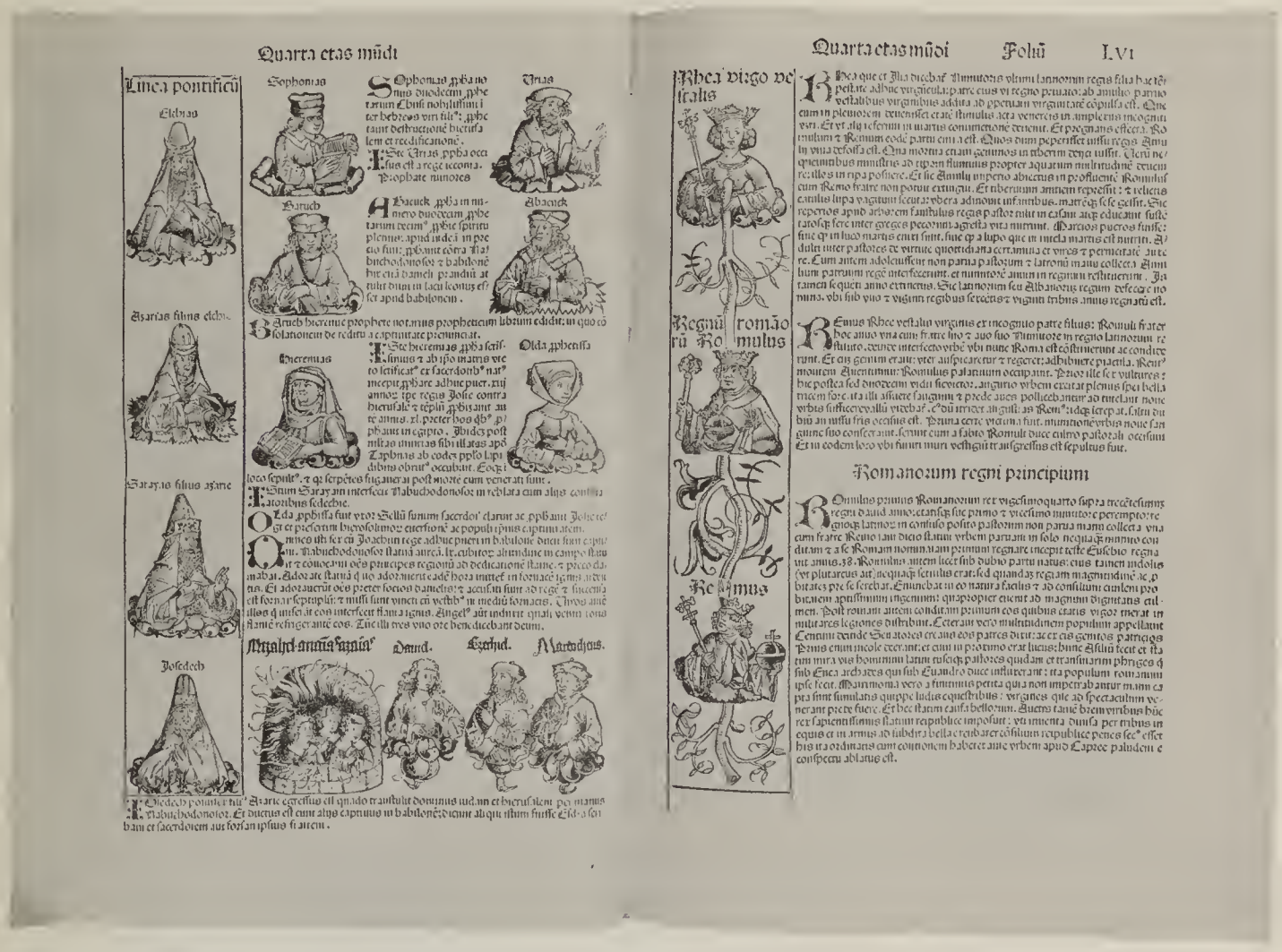
Johann Gutenberg
(German, ca. 1394-1468),
printer.
Leaf, Biblia latina
(The forty-two line Bible),
Mainz, ca. 1454-1455.
Printed leaf.
15¼ x 10¾ inches (leaf size).
Ex-coll: Royal Library, Munich.
(22.57).

The art of printing reached high standards in its early years of development. Johann Fust (active 1450-1466) and Peter Schöffer (active 1449-1502), Gutenberg's followers in Mainz, printed in 1457 the first dated book, a *Psalter*, famous as the first example of color printing. The page shown here, from a 1473 publication by Schöffer, includes the colophon, a printed inscription on the last page of the book which records its title, printer, date and place of printing. In modern publications this information appears on the title page. The emblem of the twin shields printed in red below the colophon is the earliest known printer's device. It distinguished the publications of Fust and Schöffer from those of other printers.

Peter Schöffer
(German, active 1449-1502),
printer.
De civitate dei by
Aurelius Augustinus (Part II),
Mainz, 1473.
Printed book. Folio.
Goff A-1240.
Ex-coll: J. Richard D.M.
(26.47).



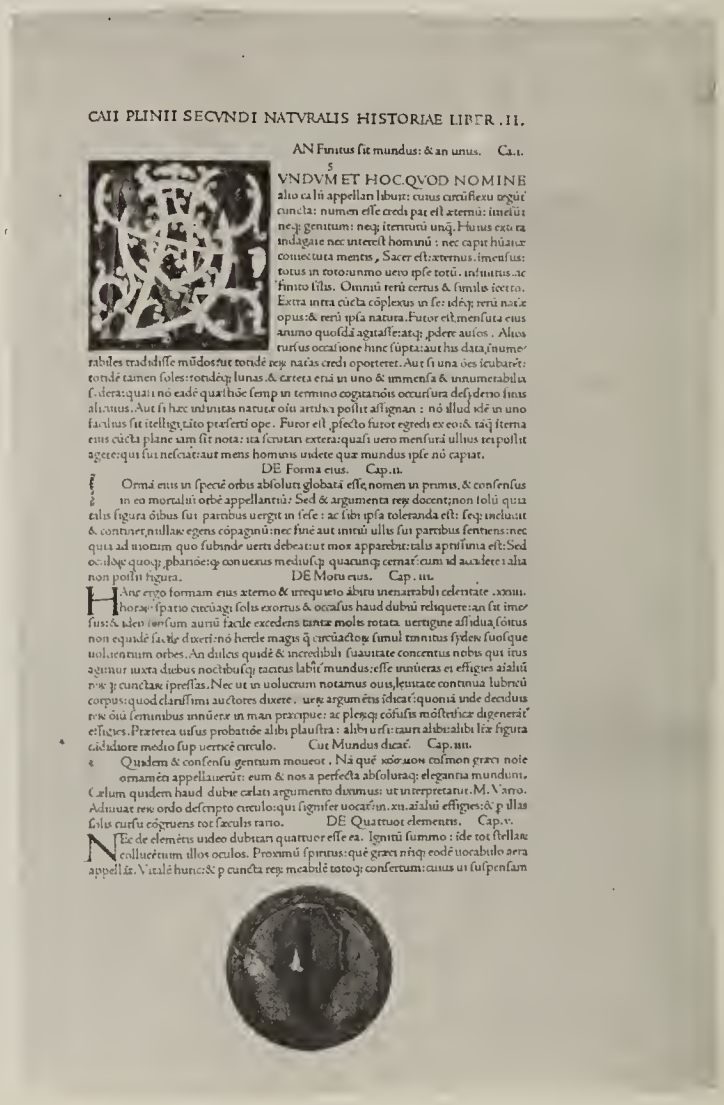
The printed book best known throughout Europe in the 15th century was the *Liber chronicarum*, printed in 1493 by Anton Koberger (1440-1513). An outline of geography and history, the *Nürnberg Chronicle*, as it came to be known, contains over 1800 woodcut illustrations by Michel Wolgemut (1434-1519) illustrating Biblical scenes, genealogical tables, and famous cities and personages. There is, however, little relationship between text and illustration since the 645 wood blocks are used many times throughout the book to represent greatly differing places and personalities.



Anton Koberger (German, 1445-1513), printer.
Michel Wolgemut (German, 1434-1519), illustrator.
Liber chronicarum (The Nürnberg Chronicle) by Hartmann Schedel, Nürnberg, 1493
Printed book, woodcut illustrations.
Folio. Goff S-307. (20.542).

Knowledge of printing with moveable type was known throughout practically all of Western Europe by the end of the 15th century. Italy was the first country to which the new invention was taken outside of Germany in 1465. There in its early years of development originated two type-faces which to this day have remained standard to western printing. Responsible for perfecting the fount based on roman letters was the Frenchman, Nicolaus Jenson, (1420-1481), the first known printer who was not German by birth. The clarity and strength of this type-face is demonstrated in his *Historia naturalis* by Pliny, published two years after the founding of his press in Venice in 1470. It was the standard upon which every subsequent roman face was based.

Nicolaus Jenson
(French, 1420-1481),
printer.
Historia naturalis by
Gaius Pliny, Venice, 1472.
Printed book. Folio.
Goff P-788. (54.35).



CAII PLINII SECVNDI NATVRALIS HISTORIAE LIBER .II.

AN Finitus sit mundus: & an unus. Ca.i.

VNDVM ET HOC QVOD NOMINE alio caeli appellari libuit: cuius circumflexu regitur cuncta: numen esse credi par est aeternum: immensum neque genitum: neque iterum unquam. Huius extra indagare nec uti est hominum: nec capit humana coniectura mentis, Sacer est: aeternus. immensus: totus in toto: unus uero ipse totum. infinitus ac finito similis. Omnium rerum certus & similis incerto. Extra intra cuncta complexus in se: idemque rerum natura opus: & rerum ipsa natura. Futor est, mensura eius animo quoddam agitasse: atque pdere ausos. Alios rursus occasione hinc suppta: aut his data, innumerabiles tradidisse mundos: ut totidem regi natas credi oporteret. Aut si una ges scibaret: totidem tamen soles: totidemque lunas. & cetera etia in uno & immensa & innumerabilia sidera: quam nō eadem quae hoc semper in termino cogitationis occursura desiderio finis alicuius. Aut si haec infinitas naturae ofm artibus posset assignari: nō illud idem in uno facilius sit intelligi, cito praestari ope. Futor est, pfecto futor egredi ex eo: & tam iterna eius cuncta plane iam sit nota: ita scrutari extera: quasi uero mensura ullius rei possit agere: qui sui nesciat: aut mens hominis undete quae mundus ipse nō capiat.

DE Forma eius. Cap.ii.

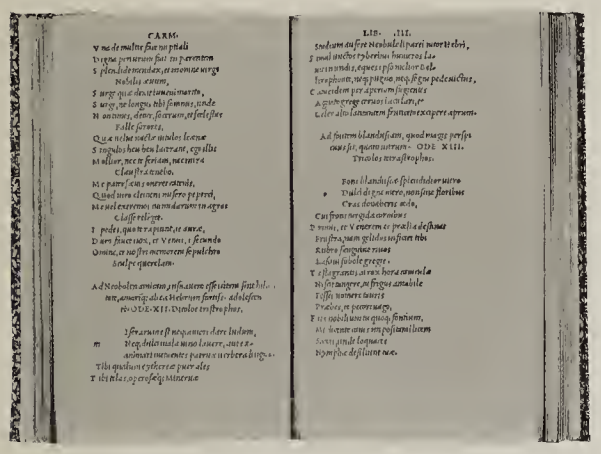
Orma eius in specie orbis absoluti globata esse, nomen in primis, & consensus in eo mortalium orbe appellantium: Sed & argumenta regi docent; non tolum quia talis figura ōibus suis partibus undique in sese: ac sibi ipsa toleranda est: seque includat & contineat, nullius egens cōpagium: nec fine aut initio ullis sui partibus sentiens: nec quia ad motum quo subinde uerti debeat: ut mox apparebit: talis aptissima est: Sed occidoque quoque, pbatione: eo conuexus medius quacunque cernat: cum id accidere: alia non possit figura. DE Motu eius. Cap. iii.

HAec ergo formam eius aeterno & irrequieto orbis uenantibili celeritate .xxiiii. horarum spatio circumagi solis exortus & occasus haud dubium reliquere: an sit immensus: & ideo sensum auribus facile excedens tantae molis rotata uertigine assidua, sōtus non equidem facile dixerim: nō hercle magis q circumactos simul tonitrus sydera suosque uolumentium orbes. An dulcis quidem & incredibili suauitate concentus nobis qui intus agimur iuxta duobus noctibusque tactus labit mundus: esse innumeras ei effigies animalium: quae cunctas ipressas. Nec ut in uolucrum notamus ouis, lenitate continua lubrico corpus: quod clarissimi auctores dixere. ueri argumēto iudicat: quoniam inde decidunt quae ōia seminibus immisceri in mari praecipue: ac plerique cōfusis mōstrificae degenerat effigies. Praeterea usus probatione alibi plaustra: alibi urnas: alibi alias figura cuiusdam medio sup uertice circulo. Cur Mundus ducat. Cap.iii.

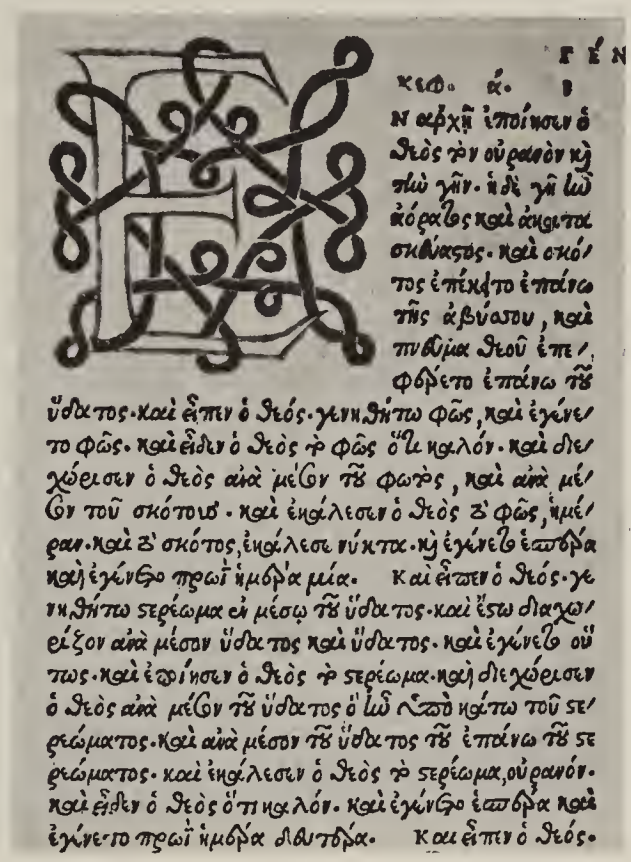
Quidem & consensu gentium meueor. Nā quē κόσμον cosmon graeci nomen ornamēti appellauerūt: eum & nos a perfecta absoluta; elegantia mundum. Caelum quidem haud dubie celati argumento diximus: ut interpretatur M. Varro. Adnuat rei ordo descripto circulo: qui signifer uocatur. xii. animalium effigies: & p illas solis cursu cōgruens tot saeculis ratio. DE Quattuor elementis. Cap.v.

NEc de elemētis undeo dubitari quattuor esse ea. Ignitū summo: ide tot stellarum collucētium illos oculos. Proximū spiritus: quē graeci nūq eodē uocabulo aera appellāt. Vitalē hunc: & p cuncta rei meabilē totoque consertum: cuius ui suspensam

The greatest printer of 16th century Venice was Aldus Manutius (1450-1515), whose particular interest was the printing of Greek and Roman classics. For his publications he employed Francesco Griffo to design a distinctive sloping roman type-face, based on a handwritten script, which became known as italic. This type-face Aldus found ideal for his so-called pocket editions, scholarly yet compact and modestly priced publications of Latin classics, such as the Horace shown here. His Greek editions also called for the creation of an appropriate type-face. Because its design was modeled on the informal handwriting of contemporary Greeks, the Aldine Greek fount has the same slope which characterizes the italic type-face. The 1518 edition of the Bible printed in Greek illustrates this type-face.

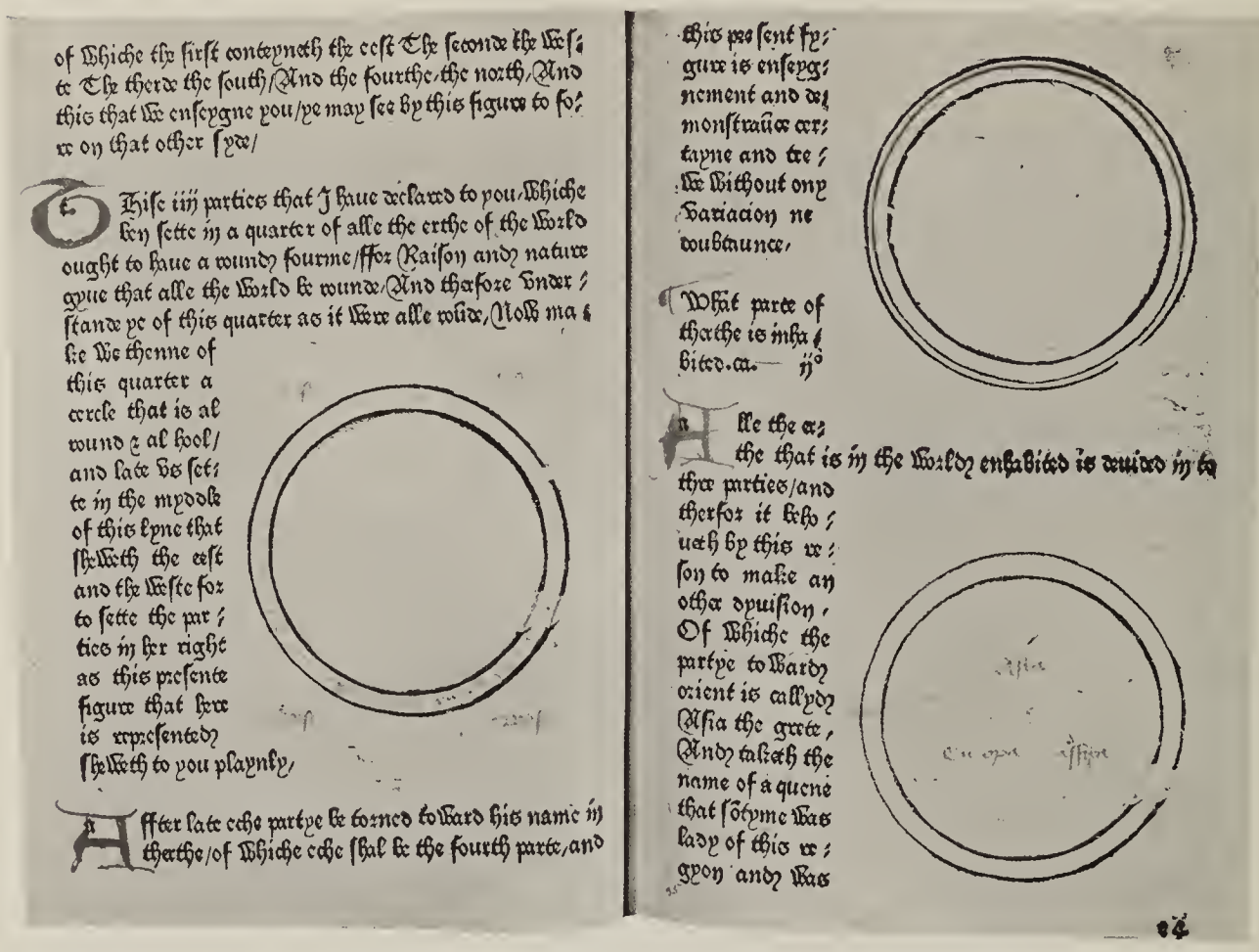


Aldus Manutius
(Italian, 1450-1515),
printer.
Opera by Horace,
Venice, 1501.
Printed book. Octavo.
(23.43).



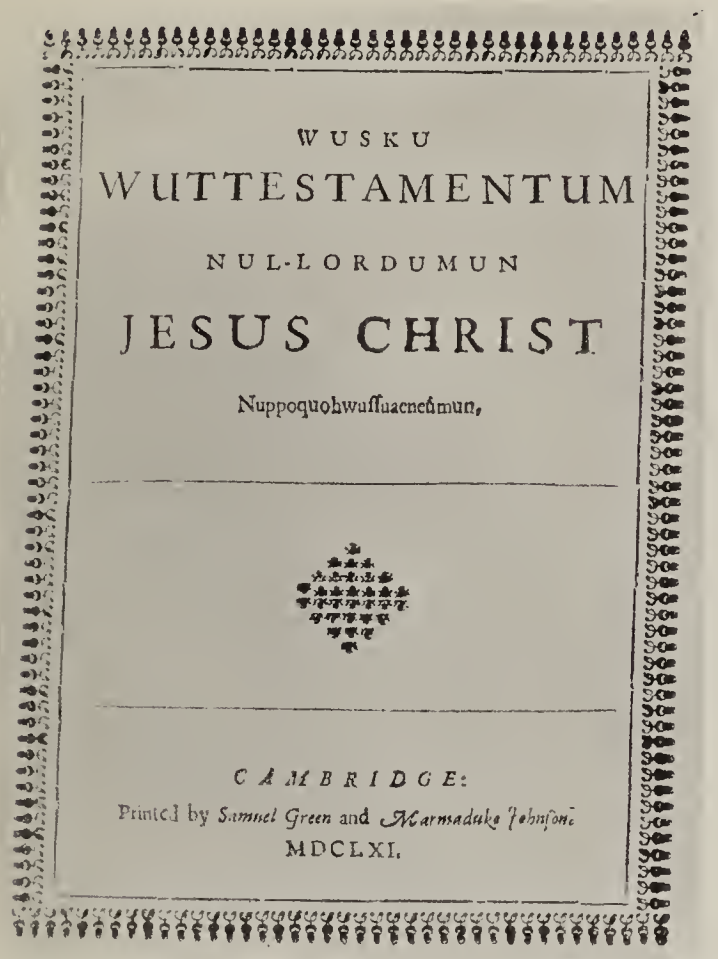
Aldine Press, printer.
Bible (Greek text),
Venice, 1518.
Printed book. Folio.
Ex-coll: Duke of Manchester,
Kimbolton Castle.
(54.36).

The first press in England was privately established in 1476 at Westminster by the businessman and scholar, William Caxton (ca. 1422-1491). Among his best known publications is a popular encyclopedia, *Myrrour of the worlde* of 1481, the first illustrated book in the English language. Important as publisher as well as translator, Caxton was responsible for the publication of important first editions such as Chaucer's *Canterbury Tales* and Malory's *Morte d'Arthur*. After Caxton's death in 1491, his press was carried on by his assistant, Wynkyn de Worde.



William Caxton
(English, ca. 1422-1491),
printer.
Myrrour of the worlde
by Walter of Metz (?),
Westminster, 1481.
Printed book, woodcut illustrations.
Folio. Goff M-883.
Ex-coll: Rev. Walter Sneyd,
Staffordshire.
Gift of Martin V. Kelley (16.50).

Printing in America began much later. The first press was imported from England in 1638, but not until over a century later did printing reach all of the Thirteen Colonies. In 1663 the Boston printers, Samuel Green and Marmaduke Johnson, published John Eliot's translation of the Bible into the Indian language. The *Eliot Bible,* as it is now known, was not only the first Bible published in this country, but also the first Bible anywhere to appear in the Indian language.


WUSKU

WUTTESTAMENTUM

NUL-LORDUMUN

JESUS CHRIST

Nuppoquohwuſſuacneûmun,

CAMBRIDGE:

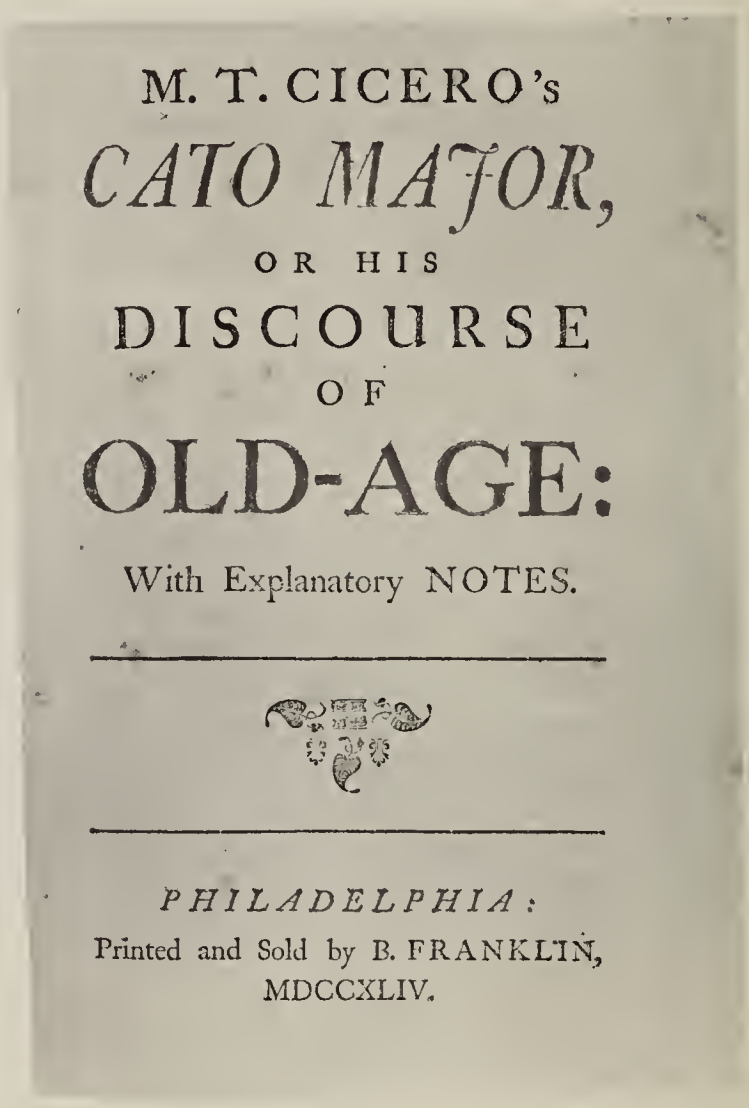
Printed by *Samuel Green* and *Marmaduke Johnſon*

MDCLXI.

Samuel Green and
Marmaduke Johnson, printers.
The New Testament of Our Lord and Savior Jesus Christ
(The Eliot Bible),
translated into Indian by John Eliot,
Cambridge, Mass., 1661.
Printed book. Small quarto.
Ex-coll: Harmsworth Trust Library.
Gift of Edward Drummond Libbey
(46.16).

The first American to distinguish himself as a printer was the author, scientist, and statesman, Benjamin Franklin (1706-1790), who established a press in Philadelphia in 1728. Among his best known publications was *Poor Richard's Almanac*, of which Franklin was the anonymous author. His typographical masterpiece was, however, Cicero's *Cato Major, or His Discourse of Old Age*, the first translation of a classic to be published in this country. Franklin's printing establishment developed into one of the most important of his day and served as an impetus to the founding of presses in other cities.

Benjamin Franklin
(American, 1706-1790),
printer.
M. T. Cicero's Cato Major, or His Discourse of Old-Age
translated by E. Logan,
Philadelphia, 1744.
Printed book. Folio.
Ex-coll: James W. Ellsworth.
(23.47).



M. T. CICERO's

CATO MAJOR,

OR HIS

DISCOURSE

OF

OLD-AGE:

With Explanatory NOTES.

PHILADELPHIA:

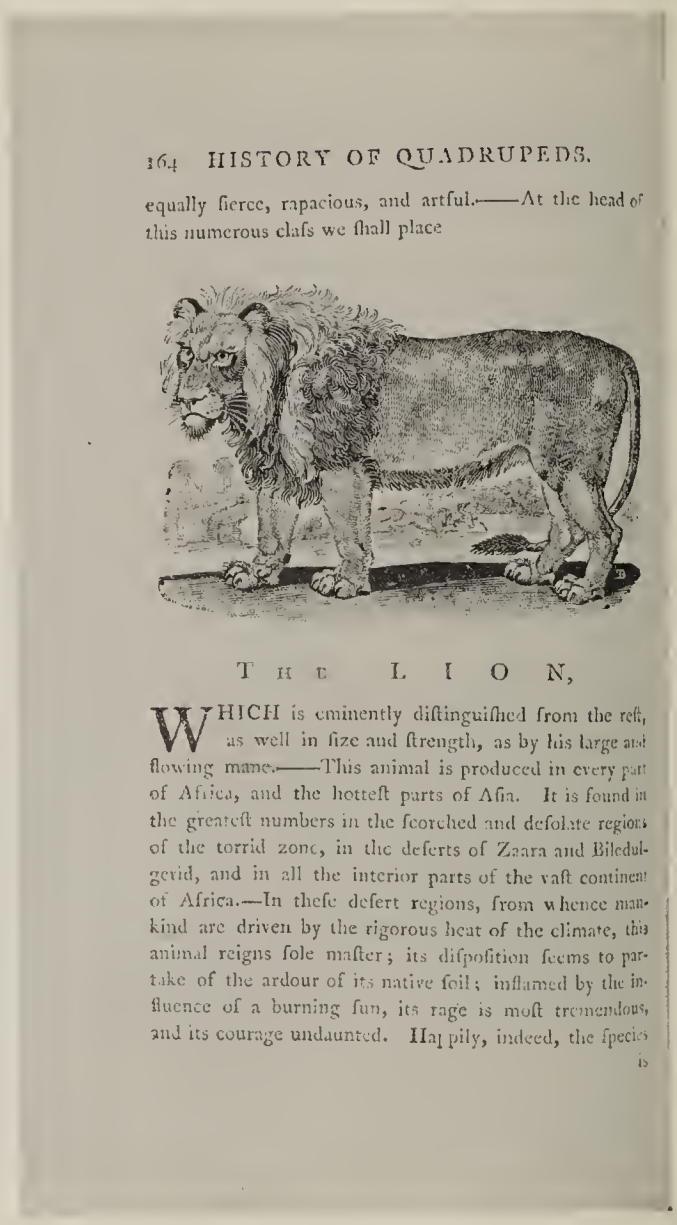
Printed and Sold by B. FRANKLIN,
MDCCXLIV.

The art of the illustrator has been from its earliest years an integral part of the printed book. The woodcut, the first medium used for illustration, appeared throughout the 15th century in both block books and printed books. Its highest development was achieved, however, in the following century by the German Renaissance master, Albrecht Dürer (1471-1528). His *Little Passion* series of 1511 was published in Nürnberg, the leading city of printing in Germany during the 15th century.

Albrecht Dürer
(German, 1471-1528),
illustrator.
Passio Christi
(The Little Passion),
Nürnberg, 1511.
Printed book,
woodcut illustrations.
Quarto.
Ex-colls: William Young Ottley,
Samuel Boddington, Alfred Cook,
Carl J. Ulmann.
Gift of Edward Drummond Libbey
(52.69).

Responsible for the popularity of wood engraving as a medium of book illustration was England's Thomas Bewick (1753-1828). *A General History of Quadrupeds* of 1790, containing many of the wood engravings for which he is best known, demonstrates the artist's lively observation and skillful technique.

S. Hodgson, R. Beilby,
and T. Bewick, printers.
Thomas Bewick
(English, 1753-1828),
illustrator.
A General History of Quadrupeds,
London, 1790.
Printed book,
wood engraved illustrations.
Octavo.
(23.3150).



164 HISTORY OF QUADRUPEDS.

equally fierce, rapacious, and artful.——At the head of this numerous clafs we fhall place

THE LION,

WHICH is eminently diftinguifhed from the reft, as well in fize and ftrength, as by his large and flowing mane.——This animal is produced in every part of Africa, and the hotteft parts of Afia. It is found in the greateft numbers in the fcorched and defolate regions of the torrid zone, in the deferts of Zaara and Biledulgerid, and in all the interior parts of the vaft continent of Africa.—In thefe defert regions, from whence mankind are driven by the rigorous heat of the climate, this animal reigns fole maſter; its diſpoſition ſeems to partake of the ardour of its native ſoil; inflamed by the influence of a burning ſun, its rage is moſt tremendous, and its courage undaunted. Happily, indeed, the ſpecies

is

A very important figure in the history of bookmaking is the poet, craftsman, and social theorist, William Morris (1834-1896), known as the father of modern printing. His founding of the Kelmscott Press at Hammersmith, London, in 1891 marks a return to the early standards of bookmaking which, with increased commercialism, had been gradually abandoned. Using types designed on the basis of 15th century founts, paper hand-made specially for his press, and ink which would produce a dark, even black, Morris achieved a quality in books which influenced presses all over the world. His masterpiece is Chaucer's *Canterbury Tales,* called the Kelmscott Chaucer, a page of which is illustrated here. Its type-face, called the Chaucer, cut for this publication, is one of the three founts designed by Morris. Its illustrations by Edward Burne-Jones (1833-1898) and its initial and border decoration by Morris place this among the most sumptuous of all books. Influenced by Morris and his Kelmscott Press was the brilliant English draughtsman, Aubrey Beardsley (1872-1898). Important in the development of the *art nouveau* style of the 1890's, most of Beardsley's drawings were conceived specifically for books. His illustrations of Mallory's *Morte d'Arthur* are typical of his highly decorative style.

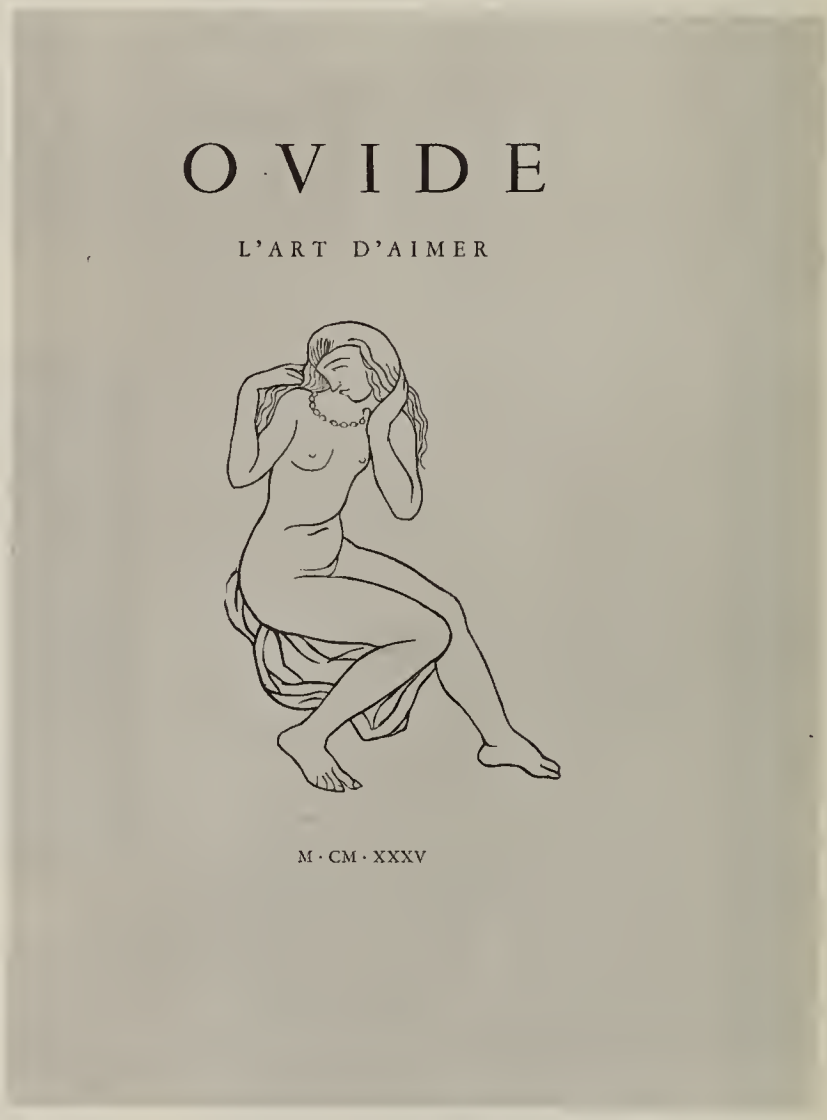
William Morris (English, 1834-1896), printer.
Edward Burne-Jones (English, 1833-1898), illustrator.
Canterbury Tales by Geoffrey Chaucer, Hammersmith, 1896.
Printed book, wood engraved illustrations.
Folio. (60.26).

Turnbull and Spears
printers and publishers.
Aubrey Beardsley (English, 1872-1898), illustrator.
Morte d'Arthur by Sir Thomas Malory, Edinburgh (Scotland), 1893-1894.
Printed book and illustrations. Quarto.
Ex-coll: William Newall.
(23.11).

In the 20th century major artists continue to contribute to fine book design. The tradition established by Dürer in the early 16th century and reinforced by Morris in the late 19th century has made the book a major medium of creative expression. Among the painters, sculptors, and graphic artists who have turned to the book as an art form is the French sculptor, Aristide Maillol (1861-1944). Pictured here is one of his fifteen woodcuts which appeared in Gonin's publication of *L'Art d'Aimer* by Ovid.

Margo L. Pautler

Philippe Gonin (French), printer.
Aristide Maillol (French, 1861-1944), illustrator.
L'Art d'Aimer by Ovid, trans. Henri Borneque, Paris, 1935. Printed book, woodcut and lithograph illustrations. Folio. (59.34).



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